

The purpose of this tool is to help educators understand each of the grade level standards and how those standards connect to the students' overall preparation for college and career readiness.

Standards are defined as the most critical prerequisite skills and knowledge. This document is color-coded to reflect both anchor and priority standards. Though previous emphasis was placed on priority standards to address lost learning due to COVID-19, New Mexico teachers should note that moving forward, while priority standards allow for acceleration of learning, all standards should be addressed in instruction throughout the school year.

In this guide you will find:

- A [breakdown](#) of each of the grade level standards within the literature strand, including:
 - Vertical alignment guidance
 - Essential vocabulary related to the standard
 - Identification of anchor standards as identified by the CCSS and priority standards as identified by NMPED
- Sample aligned [assessment items](#)
- Companion resources guides that address:
 - [Planning Literacy Instruction with MLSS Guide](#)
 - [Choosing a Complex Text](#)
 - [Text Dependent Questions with Complex Texts](#)
 - [Vocabulary Instruction with Complex Texts](#)
 - [Speaking, Listening, and Writing](#)
 - [Differentiating Support for All Learners](#)
 - [Cross-Curricular Connections with Literacy](#)
 - [Cultural and Linguistic Responsiveness in Literacy](#)

Key		
	<i>Anchor Standard</i>	Anchor standards, as identified by the Common Core, are denoted with an anchor icon. Anchor standards are the fundamental skills we want students to have when they graduate. The College and Career Ready (CCR) and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate. Anchor standards appear from Kindergarten to 12th grade and are aligned to what colleges and workplaces expect students to be able to do.
	<i>Priority Standard</i>	Priority standards, as identified by NMPED, are denoted with red highlighting. Priority standards are the most critical prerequisite skills and knowledge a student needs. This does not mean that these are only standards required to be taught, just these are the standards that will allow for the acceleration the students of New Mexico need during this time.

STANDARDS BREAKDOWN

- **Key Ideas and Details**

- [CCSS.RL.6.1](#)
- [CCSS.RL.6.2](#)
- [CCSS.RL.6.3](#)
- [NMSS.6.a](#)
- [NMSS.6.b](#)
- [NMSS.6.c](#)

- **Craft and Structure**

- [CCSS.RL.6.4](#)
- [CCSS.RL.6.5](#)
- [CCSS.RL.6.6](#)

- **Integration of Knowledge and Ideas**

- [CCSS.RL.6.7](#)
- CCSS.RL.6.8 (not applicable to Literature)
- [CCSS.RL.6.9](#)

- **Range of Reading Level and Text Complexity**

- [CCSS.RL.6.10](#)

RL.6.1				
	Anchor Standard: Key Ideas and Details <i>R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</i>			
Grade	CCSS Domain	CCSS Strand		
6	Reading: Literature (RL)	Key Ideas and Details		
Standard		Vertical Alignment		
Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;"><i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1</td> <td style="padding: 5px;"><i>Future Grades:</i> RL.7.1, RL.8.1, RL.9-10.1, RL.11-12.1</td> </tr> </table>	<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1	<i>Future Grades:</i> RL.7.1, RL.8.1, RL.9-10.1, RL.11-12.1
<i>Previous Grades:</i> RL.1.1, RL.2.1, RL.3.1, RL.4.1, RL.5.1	<i>Future Grades:</i> RL.7.1, RL.8.1, RL.9-10.1, RL.11-12.1			
Clarification Statement		Vocabulary for Teacher Development		
Students use evidence from the text to support their analyses of what the text directly and indirectly states.		<ul style="list-style-type: none"> ● analysis – a detailed examination of the components of a subject to understand its meaning and/or nature as a whole ● evidence – facts and/or information (quotes, statistics, graphs, etc.) presented together as a body of support for a claim or value statement ● explicit, explicitly – stated clearly and directly, leaving no room for confusion or interpretation ● inference – a conclusion derived from logical reasoning following an investigation of available evidence ● text – any media that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● textual evidence – evidence found within a particular text used to support or explain conclusions, opinions, and/or assertions about the text itself 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● cite textual evidence to support their analysis of figurative language in a poem. ● identify details from the text that support an inference or main idea of the text. 				

- explain how a detail from the text supports an inference and/or the main idea of the text.

RL.6.2		
	Anchor Standard: Key Ideas and Details <i>R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</i>	
Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	<i>Previous Grades:</i> RL.1.2, RL.2.2, RL.3.2, RL.4.2, RL.5.2	<i>Future Grades:</i> RL.7.2, RL.8.2, RL.9-10.2, RL.11-12.2
Clarification Statement	Vocabulary for Teacher Development	
Students determine a theme of a literary text and consider how it is developed through certain details in the text. Using the theme and key details, students summarize the text without personal feelings or judgments.	<ul style="list-style-type: none"> ● summary/summarize – brief statement of the main points of a larger work or text; the act of providing such a statement or account ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● theme – the subject or underlying meaning that a literary text directly or indirectly explains, develops, and/or explores 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● identify a central idea of a text. ● analyze the theme of a text and describe how a character’s actions help to develop it. ● identify the topic sentence for a summary of a text. ● analyze the development of a theme over the course of a text. 		

RL.6.3



Anchor Standard: Key Ideas and Details

R.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Key Ideas and Details
Standard	Vertical Alignment	
Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	<i>Previous Grades:</i> RL.1.3, RL.2.3, RL.3.3, RL.4.3, RL.5.3	<i>Future Grades:</i> RL.7.3, RL.8.3, RL.9-10.3, RL.11-12.3
Clarification Statement	Vocabulary for Teacher Development	
Students explain how a story or drama's plot is developed by a series of events. Students also explain how the characters react or develop as the plot comes to a conclusion.	<ul style="list-style-type: none"> ● describe, description, descriptive details – to explain something in words; the details necessary to give a full and precise account ● drama – a genre or category of literature generally designed to be presented to an audience by actors on stage that relies heavily on dialogue ● plot – the sequence of events in a story, play, movie, etc. ● respond – to say, show, and/or act in response to a prompt which may be a question, an action or event, a claim or counterclaim, etc. 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● explain how chapters fit together to contribute to structure. ● determine how events of a plot contribute to a story. ● describe how a character changes over the course of a story. 		

6.a		
Grade	NMSS Domain	
6	Reading: Literature (RL)	
Standard	Vertical Alignment	
Grade 6 students will analyze how a cultural work of literature, including oral tradition, draws on themes, patterns of events, or character types, and how the differing structure of the text contributes to society, past or present.	<i>Previous Grades:</i> 5.A	<i>Future Grades:</i> 7.A, 8.A, 9-10.1, 11-12.1
Clarification Statement	Vocabulary for Teacher Development	
Students will analyze cultural works of literature, examining how they draw on themes, patterns of events or character types. Students will be able to identify and discuss the differing structures of these texts as well as analyze their contribution to New Mexico society today and in the past.	<ul style="list-style-type: none"> ● character types – a common types of person, animal or figure represented in a literary work ● cultural – related to the beliefs, customs, values, and activities of a particular group of people at a particular time ● oral tradition – a form of human communication wherein knowledge, art, ideas and cultural material is received, preserved and transmitted through speech from one generation to another ● patterns of events – a series of actions that together show how things normally happen or are done 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● analyze a pattern of events in a story and discuss what that tells the reader about the setting and characters in that story. ● identify how a story’s structure differs from other stories and describe the impact of the author’s choice. 		

6.b		
Grade	NMSS Domain	
6	Reading: Literature (RL)	
Standard	Vertical Alignment	
Grade 6 students will analyze works of Hispanic and Native American text by showing how it reflects the heritage, traditions, attitudes, and beliefs of the author and how it applies to society.	<i>Previous Grades:</i> N/A	<i>Future Grades:</i> 7.B, 8.B
Clarification Statement	Vocabulary for Teacher Development	
Students will read works of Hispanic and Native American text and analyze how the work shows the heritage, tradition, attitudes and beliefs of the author. They will be able to identify how these works apply to New Mexico society today and in the past.	<ul style="list-style-type: none"> ● attitude – a settled way of thinking or feeling about someone or something ● belief – a firmly held opinion or conviction ● heritage – practices or characteristics that are passed down through the years, from one generation to the next ● tradition – a longstanding custom or practice 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● identify in a text where an author is showing specific beliefs or attitudes. ● analyze what specific traditions described in a text tell the reader about the environment in which they are practiced. 		

6.c		
Grade	NMSS Domain	
6	Reading: Literature (RL)	
Standard	Vertical Alignment	
Grade 6 students will compare a cultural value as portrayed in literature with a personal belief or value.	<i>Previous Grades:</i> 5.C	<i>Future Grades:</i> 7.C, 8.C
Clarification Statement	Vocabulary for Teacher Development	
Students will analyze how a piece of literature shows a cultural value. Students will self-examine and determine if they share this same value(s) personally and be able to identify how their values/beliefs differ from and adhere to those shown in a story.	<ul style="list-style-type: none"> ● cultural value – one of a set of core principles and ideals upon which an entire community exists ● personal value – a broad desirable goal that motivates people's actions and serves as a guiding principle in their lives 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● identify how a cultural value is shown through a piece of literature. ● reflect on and describe their own personal values/beliefs. ● compare how their personal values/beliefs are similar to and different from a cultural value in a story through writing and discussion. 		

RL.6.4



Anchor Standard: Craft and Structure

R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Grade	CCSS Domain	CCSS Strand		
6	Reading: Literature (RL)	Craft and Structure		
Standard		Vertical Alignment		
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.		<table border="1"> <tr> <td data-bbox="829 764 1170 926"><i>Previous Grades:</i> RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4</td> <td data-bbox="1170 764 1520 926"><i>Future Grades:</i> RL.7.4, RL.8.4, RL.9-10.4, RL.11-12.4</td> </tr> </table>	<i>Previous Grades:</i> RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4	<i>Future Grades:</i> RL.7.4, RL.8.4, RL.9-10.4, RL.11-12.4
<i>Previous Grades:</i> RL.1.4, RL.2.4, RL.3.4, RL.4.4, RL.5.4	<i>Future Grades:</i> RL.7.4, RL.8.4, RL.9-10.4, RL.11-12.4			
Clarification Statement		Vocabulary for Teacher Development		
Students examine the text to understand the meaning of words or phrases, using the context to inform their thinking. Students consider how a word chosen by the author influences the meaning and tone of the text.		<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● phrase(s) – a small group of words representing a conceptual unit, containing either a subject or a verb, but not both. Both a subject and a verb would constitute a clause (e.g., “Running through the forest, she breathed in the fresh, crisp air.”) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● tone – the attitude an author takes toward the subject or topic of a text, generally revealed through word choice, perspective, or point of view 		
Students Who Demonstrate Understanding Can...				
<ul style="list-style-type: none"> ● recognize what figurative language symbolizes. ● identify different kinds of figurative language. ● analyze how figurative language affects the tone of a poem. 				

RL.6.5		
	<p>Anchor Standard: Craft and Structure</p> <p><i>R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</i></p>	
Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Craft and Structure
Standard	Vertical Alignment	
Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	<p><i>Previous Grades:</i> RL.1.5, RL.2.5, RL.3.5, RL.4.5, RL.5.5</p>	<p><i>Future Grades:</i> RL.7.5, RL.8.5, RL.9-10.5, RL.11-12.5</p>
Clarification Statement	Vocabulary for Teacher Development	
Students examine how a specific sentence, chapter, stanza, scene, or section fits as part of the whole text and adds to the development of the text’s theme, setting, or plot.	<ul style="list-style-type: none"> ● analyze – to critically examine the components of a subject to understand its meaning and/or nature as a whole ● chapter – the main division within a book ● examine – to inspect or scrutinize carefully ● plot – the sequence of events in a story, play, movie, etc. ● setting – the time and place of the action in a book, play, story, etc. ● stanza – the primary organizing structure in poetry and verse that forms the basic recurring measure, generally separating one main idea, point, or event from another, similar to paragraphs in prose writing ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● theme – the underlying meaning that a literary text directly or indirectly explains, develops, and/or explores 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● explain how paragraphs build on one another in a text. ● understand how lines of a poem contribute to structure. 		

- explain how the stanza contributes to the overall theme.

RL.6.6		
	<p>Anchor Standard: Craft and Structure</p> <p><i>R.6: Assess how point of view or purpose shapes the content and style of a text.</i></p>	
Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Craft and Structure
Standard	Vertical Alignment	
Explain how an author develops the point of view of the narrator or speaker in a text.	<p><i>Previous Grades:</i> RL.1.6, RL.2.6, RL.3.6, RL.4.6, RL.5.6</p>	<p><i>Future Grades:</i> RL.7.6, RL.8.6, RL.9-10.6, RL.11-12.6</p>
Clarification Statement	Vocabulary for Teacher Development	
Students describe how an author constructs the point of view of the speaker or narrator in a text.	<ul style="list-style-type: none"> ● point of view – a narrator’s, writer’s, or speaker’s position with regard to the events of a narrative; one’s stance on events or information given their orientation (physically and/or mentally) to the events or information; the vantage point from which one relates the events of a story or makes an argument ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...		
<ul style="list-style-type: none"> ● explain how an author develops the point of view. ● understand how an author chooses structure to develop a text. ● highlight key sentences or words that support the author’s point of view and discuss how the author developed the point of view. 		

RL.6.7		
	<p>Anchor Standard: Integration of Knowledge and Ideas <i>R.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</i></p>	
Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.	<p><i>Previous Grades:</i> RL.1.7, RL.2.7, RL.3.7, RL.4.7, RL.5.7</p>	<p><i>Future Grades:</i> RL.7.7, RL.8.7, RL.9-10.7, RL.11-12.7</p>
Clarification Statement	Vocabulary for Teacher Development	
Students note similarities and differences about their experiences reading a story, play, or poem versus listening to or watching the same text in a recorded or live adaptation. Students explain the differences between what they can visualize and hear when reading as opposed to what they sense while listening or watching.	<ul style="list-style-type: none"> ● compare – in a general sense, this is to measure or note the similarities and differences between or among objects, people, etc.; however, when used together with contrast, this refers to the highlighting of the ways in which two or more objects, people, etc. are alike or similar ● contrast – refers to the highlighting of the ways in which two or more objects, people, etc. are different or dissimilar ● drama – a genre or category of literature generally designed to be presented to an audience by actors on stage that relies heavily on dialogue ● poem – a literary work, generally composed in verse and using figurative language, typically composed using a set structure (i.e., organizational rules) ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more 	
Students Who Demonstrate Understanding Can...		

- compare how authors present information on the same topic.
- identify how two authors present information differently.
- write short summaries about the similarities and differences between two versions of a story (i.e. a written text and a recorded or live audio version).

RL.6.9		
	<p>Anchor Standard: Integration of Knowledge and Ideas <i>R.9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</i></p>	
Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Integration of Knowledge and Ideas
Standard	Vertical Alignment	
Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	<i>Previous Grades:</i> RL.1.9, RL.2.9, RL.3.9, RL.4.9, RL.5.9	<i>Future Grades:</i> RL.7.9, RL.8.9, RL 9-10.9, RL 11-12.9
Clarification Statement	Vocabulary for Teacher Development	
Students analyze texts in different formats or genres by explaining the similarities and differences in how each text addresses similar themes and topics. Formats include stories, poems, novels, etc. Genres include historical fiction, fantasy, mystery, etc.	<ul style="list-style-type: none"> ● approaches – the particular decisions an author makes when deciding how to present a topic ● compare – in a general sense, this is to measure or note the similarities and differences between or among objects, people, etc.; however, when used together with contrast, this refers to the highlighting of the ways in which two or more objects, people, etc. are alike or similar ● contrast – refers to the highlighting of the ways in which two or more objects, people, etc. are different or dissimilar ● genre – a category or type of literature or art characterized by similarities in form, style, and subject ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● theme – the subject or underlying meaning that a literary text directly or indirectly explains, develops, and/or explores ● topic – the subject or matter being discussed or written about in a text, speech, etc. 	

Students Who Demonstrate Understanding Can...

- use two-column notes (i.e., a T chart) to compare and contrast the texts' approaches to similar themes and topics.
- identify the differences between two texts that address the same theme or topic.
- discuss how one writer approaches a topic or theme with a different perspective from another writer.

RL.6.10



Anchor Standard: Range of Reading Level and Text Complexity

R.10: Read and comprehend complex literary and informational texts independently and proficiently.

Grade	CCSS Domain	CCSS Strand	
6	Reading: Literature (RL)	Range of Reading Level and Text Complexity	
Standard		Vertical Alignment	
By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.		<i>Previous Grades:</i> RL.1.10, RL.2.10, RL.3.10, RL.4.10, RL.5.10	<i>Future Grades:</i> RL.7.10, RL.8.10, RL.9-10.10, RL.11-12.10
Clarification Statement		Vocabulary for Teacher Development	
By the end of grade 6, students competently read and understand literature within the 6-8 text complexity band (Lexile: 925-1185). They are able to read independently for an extended time. Students make connections to their background knowledge and relevant experiences to engage with text.		<ul style="list-style-type: none"> ● independently – on one’s own, without aid from another (such as a teacher) ● proficient/proficiently – competent, skilled, and/or showing knowledge and aptitude in doing something; the level at which one is able to complete a particular skill, such as reading complex texts, with success ● text – anything that students can read, write, view, listen to, or explore, including books, photographs, films, articles, music, art, and more ● text complexity band – stratification of the levels of intricacy and/or difficulty of texts, corresponding to associated grade levels (2-3, 4-5, 6-8, 9-10, 11-12) determined by three factors: 1) qualitative dimensions (levels of meaning, language complexity as determined by the attentive reader), 2) quantitative dimensions (word length and frequency, sentence length, and cohesion), and 3) reader and task considerations (factors related to a specific reader such as motivation, background knowledge, persistence; others associated with the task itself such as the purpose or demands 	

of the task itself)

Students Who Demonstrate Understanding Can...

- use a reading strategy or keep a given purpose in mind, such as finding responses to discussion questions, to help them monitor their comprehension.
- record personal connections to the text, connections to other texts and connections to history or current events in a graphic organizer while reading.
- discuss their connections with partners or in small groups.

ASSESSMENT GUIDE

- **Constructed Response Assessment Task aligned to RL.6.1, RL.6.2, RL. 6.3, and NMSS C**
 - Evidence of Text Complexity and Cultural and Linguistic Responsiveness
 - VABB Analysis with Example Questions and Exemplar Student Responses
 - Example MLSS Universal Supports
- **Constructed Response Assessment Task aligned to RL.6.6**
- **Multiple Choice Assessment Items**

Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Key Ideas and Details
Sample Task #1 (Constructed Response)		
<p>After reading <i>Counting on Grace</i> by Elizabeth Winthrop and <i>Iqbal</i> by Francesco D’Adamo, students must respond to the following prompt:</p> <p>Part 1: Imagine that Grace from <i>Counting on Grace</i> and the narrator of <i>Iqbal</i> met each other. Based on what you learned of each character, write out the conversation they might have had with each other about child labor. As you write the dialogue of the conversation, be sure that you make the following clear:</p> <ol style="list-style-type: none"> 1) whether they agree or disagree on the use of child labor 2) the arguments each one would use for or against it 3) where they might find common ground <p>Use details and events from the texts to guide your response so the characters remain similar to those that the original authors created and are distinct from your own personal opinions/judgments.</p> <p>Part 2: What cultural values of Grace and Iqbal are made clear through these texts? Do you agree with their cultural values or do you have different personal values? Explain using specific details about where your personal values do or do not match with the cultural values of both Grace and Iqbal.</p>		
Exemplar Student Responses		
RL.6.1 RL.6.2 RL.6.3 NMSS C	<p>An exemplar student response would include some/all of the following:</p> <ul style="list-style-type: none"> • Grace would say that she may be leaning toward stopping the use of child labor but also sees how it might be necessary in some cases, while the narrator of <i>Iqbal</i> would argue to abolish the practice. <ul style="list-style-type: none"> ◦ Evidence includes Grace’s point that the incomes help families. But she also points out acts that are dangerous to children, thus the conflict in her thoughts. ◦ Evidence includes actions taken by the children in <i>Iqbal</i> to stop the practice (learning to read so they can understand the flier, organizing a fight to allow Iqbal to escape and notify authorities) • Grace would state her belief that inspectors/authorities won’t make a difference (she mentions the children hide when inspectors arrive), but the narrator of <i>Iqbal</i> would explain that authorities will make a difference and stages a fight so that Iqbal can escape and notify them. • Both characters would agree that education suffers. Grace believes Miss Lesley when she mentions the importance of an education. The children in <i>Iqbal</i> have to teach each other to read without any formal schooling or supplies. 	
	DOK	Blooms
	Level 3	Analyzing

Possible Aligned Language Objectives	Possible Misconceptions
<ul style="list-style-type: none"> • Students will cite textual evidence as they create their conversations to support analysis of what the text says explicitly as well as inferences drawn from the text. • Students will write a conversation that is based on a reading of the text distinct from personal opinions or judgments. • Students will follow how the idea of child labor is introduced, illustrated, and elaborated in a text in order to create authentic conversations between the characters. • Students will identify cultural values shown through a text and compare their personal values to them. 	<ul style="list-style-type: none"> • Students may pose questions that are unrelated to the major events presented in the text. • Students may respond to questions presented with personal experience/ details from their own lives

Evidence of Text Complexity and Cultural and Linguistic Responsiveness	
<p>RL.6.1 RL.6.2 RL.6.3 NMSS C</p>	<p>Text Summary and evidence of Complexity:</p> <ul style="list-style-type: none"> • When young Iqbal is sold into slavery at a carpet factory, his arrival changes everything for the other overworked and abused children there. It is Iqbal who explains to them that despite their master's promises, he plans on continuing to use them for child labor/slavery indefinitely. But it is also Iqbal who inspires the other children to look to a future with freedom. • <i>Iqbal</i> by Francesco D'Adamo is worthy of students' time to read and also meets the expectations for text complexity at Grade 6. The Lexile level is 870 and the overall qualitative complexity places it in the Grade 6 band.
	<p>Evidence of Cultural and Linguistic Responsiveness:</p> <ul style="list-style-type: none"> • Who is represented in the text used to assess this cluster of standards? Pakistani children, low income children, child slaves/laborers, and marginalized groups who have suffered through oppression of more powerful groups. • How are those groups and individuals portrayed? These groups are portrayed as courageous, freedom-seeking, and strong. The protagonist, Iqbal, is portrayed as a rebellious freedom seeker. It is told through the voice of Fatima, a brave female character, whose life was changed by Iqbal's actions. The groups are portrayed as subversive to the establishment and fighting against injustices. • Does the text provoke critical questions about cultural and linguistic diversity, especially within marginalized communities? The text illustrates Iqbal as a complicated character who is attempting (and is successful) at fighting for human rights and equality. It pushes the reader to think about injustices that have been challenged, and that are now seen as inhumane. It asks critical questions about injustices in cultures,

and it celebrates the successes that marginalized groups (low income, laborers) have had. The linguistic diversity is not as apparent.

- **What supports are provided to teachers to identify blind spots?**

The supports are minimal. Supportive resources would include information on child labor practices and Pakistani history.

- **How is this text culturally/linguistically responsive?**

This text is culturally responsive because one of the main characters is a person of Pakistani descent who represents overcoming unfair, inhumane treatment with success. It shows how the challenges the character overcame positively impacted generations. During instruction, you will want to make connections to similar inhumane and unfair treatments as well as how marginalized groups are able to overcome hardships.

VABB Analysis		
RL.6.1 RL.6.2 RL.6.3 NMSS C	Validate <i>The intentional and purposeful legitimization of the home culture and language of the student.</i>	Affirm <i>The intentional and purposeful effort to reverse the negative stereotypes, images, and representations of marginalized cultures and languages promoted by corporate mainstream.</i>
	<p>Question: How does the author portray Iqbal? Why does he portray Iqbal in this way?</p> <p>ESR: The author portrays Iqbal as courageous and egalitarian as he voluntarily goes to the carpet factory to pay for his brother’s medical expenses. The author shows that Iqbal has motivation for freedom as he fights for justice with his fellow laborers. This portrayal provides support for the theme of freedom and justice.</p>	<p>Question: Iqbal grows up to become a lawyer who fights against child exploitation. What does this show about overcoming hardship and continuing to help others?</p> <p>ESR: Iqbal’s choice shows that while circumstances can appear overwhelming at first, an individual can fight against hardship with perseverance, alongside the collective push for justice. It shows how the characters in the book worked together to fight to escape child exploitation, and are continuing the fight for freedom. The book shows that courage, bravery, and freedom are continual themes and ideas.</p>
	Build <i>Create the connections between the home culture/language and the school culture/language through instruction for success in school and the broader social context.</i>	Bridge <i>Create opportunities for situational appropriateness that provides the academic and social skills that students will need to have success beyond school culture.</i>
	<p>Question: What can we learn from Iqbal’s actions and choices throughout the text ?</p> <p>ESR: We can learn that through our own courageous actions and choices, communal support will build for justice, fairness, and freedom. Iqbal’s actions show that overcoming obstacles and demonstrating bravery will inspire others to follow suit. It shows that our choices are not isolated; our choices are part of a collective community.</p>	<p>Question: What is an example of bravery in your own life/community where someone has stood up for justice or freedom? How did this example of bravery gather support from others?</p> <p>ESR: Responses may vary. Encourage students to think of times when they or their local community stood up for justice/fairness/equity, even though it was unpopular or frightening at the time. Connections can be deepened by having students think about how their choices gained popularity as others began to show support.</p>

Layer 1: Universal Supports

High-quality core instruction for all students

In New Mexico we believe that all students deserve access to high-quality grade-level texts to show proficiency with reading and comprehension as outlined in the New Mexico standards. These universal supports provide core instruction that allow students to comprehend complex texts by providing access points and opportunities for deep thinking.

1. Pre-teach Tier 2 Vocabulary Words
 - Tier 2 Vocabulary are words that are more likely to appear in text than speech. Pre-teaching these words before diving into a text allows students to better understand the text because their cognitive load can be focused more on comprehension. To learn more, please visit Resource Guide on [Vocabulary Instruction with Complex Texts](#)
 - Choose words that are not implicitly or explicitly defined within the text.
2. Annotate/Create Text-Dependent questions to push student thinking to think about themes and central ideas, knowledge of vocabulary, or syntax and structure following the steps outlined in this resource guide. To learn more, please visit Resource Guide on [Text Dependent Questions with Complex Texts](#)
 - Crafting and using text dependent questions throughout a complex text allows the reader to chunk the text to better focus on meaning. They also teach the reader how to think deeply about a text and use evidence from the text to support that thinking.

Universal Supports

The details listed below apply to the specific text in the bottom-most box and are meant to offer examples of how universal supports can be planned for lessons using an appropriately complex text.

Tier 2 Vocabulary to Preteach

Text Dependent Question

Word: accentuating; implacable

Question: When Iqbal is released from The Tomb, how does he explain what courage is?

Think Aloud: Accentuate means to make something stand out. It allows one part of something to stand out more than another part.

ESR: When Iqbal is released from The Tomb, the other children praise his courage but question if it was worthwhile. Iqbal explains that because the children helped him when he was in The Tomb, they were courageous as well. He says, “You all took risks, coming out at night to help me...if master had discovered you, what would you have gotten out of it?” Iqbal's actions and words show that courage presents itself in different ways.

Implacable means unstoppable. An object or idea that is implacable is extremely difficult or impossible to stop.

Tier 2 Vocabulary:

“Iqbal appeared one morning just as summer was about to begin. The sun was high and warm, and its long beams of light caught the eddying dust in the workroom. Two beams crossed right in the middle of my carpet, accentuating the bright colors, and I imagined they were swords clashing in a mortal duel. One was the sword of the good hero; the other was of an evil villain. My hands, as they made knots, could give the hero's sword a slight advantage, moving the other made knots could give the hero's sword a slight advantage, moving the other sword away for a brief second, but the implacable evil sword returned.”

From Chapter 2 of *Iqbal* by by Francesco D’Adamo

[Link to Full Text](#)

Text Dependent Question:

Iqbal was released from the Tomb three days later. When we saw him walk across the courtyard on wobbly legs, blinded by the light, his arms covered with angry insect bites, we pitied him, but we were proud, too. We would have liked to cheer and applaud, but Hussain's grim eyes warned us to keep quiet. The master gave Iqbal a day and a night to rest, and we held back our curiosity and respected his fitful sleep. We took turns watching over him and soothing his pain by sponging him with cool water. We could see that Iqbal would recover quickly, thanks to our nightly visits, the food, the water, and those oranges that Ali had stolen from the garden for him.

"Brother," said Salman one morning when Iqbal finally returned to work, "you were really strong. Nobody has ever had the courage to do something like that to Hussain Khan. Do you realize how angry he still is about the carpet? But you were also foolish. What have you gained by destroying the carpet? Three days in the Tomb, that's all."

"You all took risks, coming out at night to help me," Iqbal replied. "If the master had discovered you, what would you have gotten out of it?"

"What has that got to do with anything?" asked Salman.

"We did it for you."

"Well," said Iqbal, "and I did it for you, in a certain sense, as well as for me."

"What do you mean?" I asked.

"It means that this kind of life isn't right. We should return to our families; we shouldn't be chained to our looms and forced to work like slaves."

From Chapter 2 of *Iqbal* by by Francesco D'Adamo

[Link to Full Text](#)

Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Craft and Structure
RL.6.6	Sample Task #2 (Constructed Response)	
	<p>After reading “The Curse of the Poisoned Pretzel” by Paul Haven students must respond to the prompt: In this story, the reader is strongly encouraged to believe that Skidmore is guilty of poisoning his brother Manchester. Explain several ways that the author develops this point of view without actually stating that Skidmore is guilty. Be sure to use evidence from the text to support your response.</p>	
	Exemplar Student Responses	
	<ul style="list-style-type: none"> ● A well supported response will include some or all of the following ideas: <ul style="list-style-type: none"> ○ The author states outright that Skidmore hated Manchester (paragraphs 5 and 7) ○ Skidmore felt insulted by his brother’s gum business and jealous of his success (para. 7) ○ Skidmore chooses to look creepy—he wears a black overcoat and too-big hats (para. 6) ○ He hides his eyes, suggesting he cannot be trusted (para. 6) ○ Author uses sinister language for Skidmore. “His eyes were hidden in shadow” (para. 6); he “crept up to his brother and pulled something out from beneath his jacket” (para 8) ○ The curse is real; the Sluggers have lost for 107 years in a row, which suggests that somebody is being punished for something! 	
	DOK	Blooms
	Level 3	Analyzing
	Possible Aligned Language Objectives	Possible Misconceptions
	<ul style="list-style-type: none"> ● Students will analyze how the author develops a point of view. ● Students will use evidence from the text to help develop and support their ideas. 	<ul style="list-style-type: none"> ● Students may give their personal opinion of Skidmore’s guilt instead of focusing on how the author develops a point of view. ● Students may think they have to find outright evidence proving Skidmore’s guilt versus seeking evidence for the author’s point of view on Skidmore’s guilt.

Multiple Choice Assessment Items		
Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Craft and Structure
RL.6.4	<p>What impact does the phrase “I made a bargain with myself” in paragraph 5 have on the meaning of the story “Enigma”?</p> <p>A. The phrase allows the narrator to compare herself to Maria. B. The phrase helps establish the narrator’s initial contact with Isabel. C. The phrase helps identify the narrator’s problem with other characters. D. The phrase provides the narrator the opportunity to introduce more characters.</p> <p>Text Reference: "Enigma, Part I" from Cogna</p> <p>Read this sentence from paragraph 24 of the story “Enigma.”</p> <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>For a moment I could see the back of her head, then in an instant, she was gone, enveloped by a sea of people.</p> </div> <p>What does the word “enveloped” mean?</p> <p>A. surrounded by B. wrapped up in C. covered by D. fenced in</p> <p>Text Reference: "Enigma, Part I" from Cogna</p>	
RL.6.5	<p>Why does the author include Part II of the story “Enigma”?</p> <p>A. to introduce a new character B. to show the struggle of the main character C. to indicate the beginning of a new problem D. to provide a sense of completion to the plot</p> <p>Text Reference: "Enigma, Part II" from Cogna</p> <p>Which pair of details from the story “Enigma” represent the climax and the resolution of the story?</p>	

- A. "This food is not very appealing,"
"I have decided that I am bringing my lunch tomorrow."
- B. **"Hi," I said.**
"The next morning Isabel noticed an envelope sticking out from the corner of her locker."
- C. "I was stunned she was giving me her notebook,"
"I can't believe how lifelike these pictures are."
- D. "Where were you?" she asked."
"I had to get something from the principal's office."

Text Reference: ["Enigma, Part I"](#) and ["Enigma, Part II"](#) from Cognia

Grade	CCSS Domain	CCSS Strand
6	Reading: Literature (RL)	Integration of Knowledge and Ideas
RL.6.9	<p>How do the points of view of Henry Wadsworth Longfellow’s poem "Paul Revere’s Ride" and Grant Wood’s “The Midnight Ride of Paul Revere” differ:</p> <p>A. The poem provides first person details of Revere’s ride, whereas the painting illustrates broader details of the ride.</p> <p>B. Both the poem and the painting provide clear, intimate details of the night of Revere’s midnight ride.</p> <p>C. Both the poem and the painting provide a broader, birds eye view of the midnight ride of Paul Revere.</p> <p>D. The poem provides a general sense of what happened the night of the ride, and the painting captures precise details of Revere’s ride.</p> <p>Text References: Henry Wadsworth Longfellow’s “Paul Revere’s Ride” Grant Wood’s “The Midnight Ride of Paul Revere”</p> <p>Students compare and contrast Henry Wadsworth Longfellow’s fictionalized portrayal of Paul Revere’s midnight ride during the American Revolutionary War in his poem “Paul Revere’s Ride” to historical accounts of the same time period (using materials detailing the Revolutionary War from sources such as The Paul Revere House) in order to gain a deeper understanding of how authors use or alter historical sources to create a sense of time and place as well as make fictional characters lifelike and real.</p> <p>Text References: Henry Wadsworth Longfellow’s “Paul Revere’s Ride” The Paul Revere House</p>	

Text Reference for MC Assessment Item RL.6.4

**Enigma
(Part I)**

- 1 "That poor girl," my best friend, Maria, said. "She sits alone every day."
- 2 I didn't have to glance over at her. I had noticed her before. She wore her brown hair swept to the side and brought her lunch to school every day. I was so intrigued by her secretive behavior that I had even tried to draw a picture of her once or twice. I wished I could have her sense of mystery, but I was just your average sixth grader. I knew she always sat at the last lunch table, the one closest to the windows. I would often find her gazing toward the road as if she planned to travel to a distant land, or so I imagined. The only thing anyone really knew about her was that she moved to our town a month into the school year.
- 3 I nodded to Maria that I knew who she was talking about, but she had already changed the subject. She jabbed her salad with her fork trying to decide which vegetable she should eat first.
- 4 "This food is not very appealing," she said, raising her eyebrows at me. Maria could be so particular sometimes.
- 5 When I looked over Maria's shoulder I could still see the girl. She had finished eating and had crumpled her brown paper bag into a little ball. I made a bargain with myself: If she looked up before I finished chewing my apple, I would casually saunter over and talk to her. If she didn't, I would spend the rest of the lunch period convincing Maria that she should eat her tomatoes.
- 6 The girl's eyes flicked up and met mine. Between my table and hers, kids were getting up and filing toward the trash barrels. The boys were shoving each other in the back with their trays. Then I couldn't see the girl anymore, but I could still sense her looking at me.
- 7 "*Vámonos*, let's go. I have decided that I am bringing my lunch tomorrow. I can't wait until the school upgrades their lunch choices," Maria rambled on and on while checking her teeth for leftover food in the little mirror she kept in her pocket. "I wonder whether we could get a pass to eat lunch at my house? My sister attends a high school where she can go out to eat. Wouldn't it be great if we could do that?"
- 8 "Go on ahead," I said, "I'll be there in a minute," as I pretended I was looking for something under the table.
- 9 Maria wavered for a moment, walking back and forth a few times as if she did not know what to do, but then finally walked away.
- 10 Once I was confident Maria wasn't going to turn back around, I walked to the girl's table, keeping my eyes focused solely on the ground so nobody would talk to me. The girl had a pencil and a notebook out, the kind with the marble-looking cover we used back when we were in elementary school. Her fingers held the pencil ever so gently, like a mother stroking the head of her newborn baby.
- 11 "Hi," I said.
- 12 As the girl looked up, with one hand she flipped her notebook closed.
- 13 "Hello," she said.
- 14 "What are you writing?" I asked.

- 15 She looked down at the notebook. Then, she slid it across the table toward me.
- 16 I was stunned she was giving me her notebook, but I sat down and flipped open the cover. On the first page I saw a drawing of our math teacher, Mrs. O'Connor, opening her eyes wide like she does when she's asking a hard question, as if she's trying to send you the answer telepathically. On the top of the opposite page I saw a drawing of a few isolated shapes. At the bottom I realized that the shapes formed the face of a man. I knew this person, but I could not remember where I had seen him before.
- 17 "I can't believe how lifelike these pictures are. They are really great," I said.
- 18 "Thanks," the girl said assertively. "I'm Isabel."
- 19 "Do you mind if I take a look at the other drawings in your book? I am an artist and I love to write stories, but I don't have half the talent for drawing that you do."
- 20 "No, I don't mind if you look at my sketches. You are exaggerating about my skills, though. I'm sure if we compared our work, you will find that your work is just as good as mine is." Isabel spoke with such certainty and knowledge.
- 21 "Girls! Next period!" a teacher shouted from across the room, pointing at us.
- 22 Isabel held her notebook close to her chest and walked toward the doors and away from me. The next grade was starting to file in for lunch, and the bell would ring at any minute. I thought about my friend Maria and all of the adventures we'd had together, but I'd never shown her my drawings. I was perplexed by Isabel's openness to share her drawings and my willingness to mention my art to her.
- 23 "Wait! My name is. . ." I began to say.
- 24 Isabel could not hear me. Everyone hurried along. For a moment I could see the back of her head, then in an instant, she was gone, enveloped by a sea of people.
- 25 When I finally arrived at sixth period, Maria poked me in the side. "Where were you?" she asked.
- 26 "I had to get something from the principal's office," I said. It was the first time I was dishonest with Maria.

Text Reference for MC Assessment Item RL.6.5

**Enigma
(Part II)**

- 27 The next morning Isabel noticed an envelope sticking out from the corner of her locker. She tucked her books under her left arm as she opened the envelope with her right hand. She flicked the sheet of paper that was inside of the envelope to see what it was. There, staring back at her was a picture of a faceless girl, dressed in a white dress with a message underneath that read: *Me llamo Lucia*. My name is Lucia.

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